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Guy McCoy

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ETUDE

THE MUSIC MAGAZINE

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Bb Contrabass Clarinets / See Page 8



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to prearranged questions. There, in his own words, with all the chaos of his front and scheduled English periodicals, and a fire of his assistants about the house, in which he sang.

When asked his opinion of artists, temperament, he said: "Some of the artists are allied with their left-brain. I call—roughly—it resembles the way my income arrives, very difficult to deal with. Nellie Melba, the great baritone of the English-speaking countries and the queen of the Grand Garden in London. I remember that Nellie Melba always tried to take the first curtain call and usually the first two calls all alone. She once performed all the notes, as matter who was on the cast, to take the last call with her. And I remember that in 1912 I was in the Opera Company with Nellie Melba as *Moscow* [John McCormack, then in his prime, as *Rudolph*. And after the first act, the stage manager came to tell me that Nellie Melba was going to take the first call alone. But John McCormack, who was in the cast, told me that they were not in London." And he is saying, we all take the bus.

The recording artist and words with substantially advanced methods in comparison with those of the early days as described by Segura.

"Incomprehensibly looking, they were longitudes, the way to get it all, we had to see those houses, and two or three artists were assigned to a single house in the same way that two or three instruments in the orchestra were assigned. The director of the recording said in plain English—imagine in the case of a show as like-kind of it, so to drive on it, I had to sing a high note, then, to pull me back, I had to sing a low note, to sing a low note, a high note—push him over the line!"

Segura's delightful sense of humor was never lost, but he could be serious too when the occasion demanded. In order to respect his own evaluation of the standard of variety among people and concert stages of our generation, he had this to say: "I recall that, actually, they were as good as some great artists in their own right. But that's what the singer, they don't have time to notice their voices and to make those words. As soon as a young singer comes in my land of a little appearance, right away the musician is a group of others, propositions from radio reports, from motion pictures, from opera, from theatre. Consequently, it is very difficult to meet these performers. The young artist has a great career without the necessary preparation, results in language and in the conception of the role."

(Continued on Page 6)

Everyone who has ever taken part in this form of music making agrees heartily that

Playing Piano Duets Can Be Fascinating

by DORON K. ANTRIM

PLAYING piano duets are not only a fascinating, it is also a very pleasant and enjoyable experience. That was first impressed on me some years ago when I found a music and art center in Bryn Mawr on a Friday evening when the piano duo lesson—right or left of three—was played for the first time. I was then a piano player since I was various sections of Philadelphia, adult amateur students, but the most part, I was with advanced players, others little or less than beginners. Trembling, they sought to play some duets containing piano and played to the teacher's credit. Then they all gathered together for a bit of talk and a bit to rest.

As they assembled in one of the larger studios I could tell by their excited chatter that the evening had been one of the high points of their work—one had come to realize to include her hobby. I asked them when they got out of it as addition to their piano.

One of them spoke up. "I was a terrible sight today," she said, "I started playing down here every Friday. Despite the fact that I had been learning for a number of years, my progress had been made by night reading lessons. As a result, I always noticed when asked to play a song. After making several attempts and finding I was stopped by my notes. I couldn't read the simplest notes at night, but things are different now. After playing duets for a year, I am now playing a song. I look at right in the eye and play it as it is in all without my technical ability. Now I can play for the teacher (I did)." And another, "My experience here has given me a whole new appreciation of music. I have been in the music business for many years, but I have never played as much piano that would be beyond my attention. A difficult piece for two hands, because more complex technique

when it is arranged for two hands plus one."

"Playing duets gives me valuable musical experience," said a third, "once in a while in an instrument of orchestral duets, that is complete in itself, the piano duo and used other players to make satisfactory music. So in other words, it is a musical experience which every music student needs. When I play one of the Baroque symphonies arranged for four hands, I feel just as much a part of a symphony orchestra as though I were sitting in one."

One other testimony to the value of duet playing I got before the evening of that evening was over.

Duet playing certainly helped me through a bad time in my life. A woman resided in one over the coffee shop. "During this time, I was very depressed mentally, and the piano of music. I just couldn't get my mind off my trouble."

"One evening a friend asked me to play some duets with her. I didn't want to but my friend kept coaxing. I have not then she had something in addition to this play on my mind."

"We played for over an hour. This is the satisfaction derived from me suddenly that I hadn't thought of my trouble over the entire conversation of finding music. I felt that I had all my own music in my mind. As a result, I felt very much relieved."

"We played duets frequently thereafter. Always it got my mind off my trouble. Then, too, the hours of the night, we played Beethoven, Brahms, Mozart, and many others—chamber music. I believe that activity more than any other helped lift me out of my serious disappointment and despair."

"My own experience in the last several months began when I played some duets with a neighbor who had just moved to our community. (Continued on Page 6)



Prof. George Stein conducting a demonstration with his studio class at University of Houston.

The World's Largest Piano Class

by Esther Bronack

AT THE University of Houston, Texas, there is a Professor of Music Education, who through many years experience in the field of music and education, became widely known of the fact that there is no language teaching unit on the part of the school of American who live music but to instruct in it to have to provide it.

With this awareness came later, the small of the largest piano class in the world.

Professor George Stein, formerly supervisor of the public schools at Baton Rouge, Louisiana, is now at the University which has the distinction of being the first to put in educational television classes in piano. Now, KUTV-TV, Channel 16, with studios in many fields which offer college students.

A piano for group instruction and classroom piano, Professor Stein makes a slight difference in terms by dividing Keyboard Literature Classes as groups, large or small, working together from simple ones to all keys, gradually adding a little more to the learning, progressing in such order of their arrangement as to be able to play, in simple, common, current popular hits, symphonic themes, open studies and chamber songs.

Class piano lessons, or group instruction, and the thousands of private students, who in conjunction with our private lessons, are well, better, clearly the same procedure. Professor Stein's pupils are located in London, and with the exception of three or four students with whom he works in his

T.V. studio during the broadcast, the others are in the little red light above the studio camera.

Recently while attending Professor Stein's first Piano-TV workshop and taking part in his first and last, I felt the impact of the possibility of America becoming a nation of musical music students. When this happens there will be a shortage of piano teachers and concert artists, because the demand for musical music students will have to increase several hundred per cent.

In this sense, the teacher's "Diploma" is not at all. It is the solution to the very many per cent of our people here to learn to play the piano a little for any one person."

The TV piano lessons were originally scheduled for the classroom teacher who often finds himself handicapped by his inability to play a tune or chord a melody in his key.

Expanding methods and media used by the elementary classroom teacher, songs from radio played, rock bands were played and sung in the TV classroom and simple chord accompaniments were added. This provided the classroom teacher with a visual aid for introducing their public school music program.

The TV piano class gave many out of the elementary stage into the level of person in every field of endeavor and age group. The piano program was in learning to play the piano mostly for fun.

It would seem that nearly everyone in the Houston, Texas, area is taking piano lessons by television—read about it in this fascinating story.

A Houston engineer had a piano sent to his office as when delivered for his experience, he would take his lesson. Many interviewers who "studied piano a little but never did down to play" have studied, as have electric, semaphores, pianos and turn-ups.

College credit is given although most of these credits are taking for their own enjoyment. Those working for college credit attend classes every two weeks where they are given personal instruction, their progress checked and fairly corrected. Those persons who would like the home study course come to the campus once a month to show their progress and receive personal instruction.

It was through these campus sessions that Professor Stein discovered the ability of his students. Take the Kroyde family as one of many examples. Mr. Carl P. Kroyde is a bank and law maker who lived music but didn't have one note from the piano as a piano. He and his daughter, Joanne, age 7, started their lessons together. Their progress was so wonderful that the two sons and Mrs. Kroyde joined in. Mrs. Kroyde performed for our audience, not only playing arrangements from several books but playing also a melody of his own in which he used I, IV, V, and VI chords as an accompaniment. Joanne, when it was her turn to play on a TV class, showed almost demonstration, a new melody with a private teacher and in an outstanding student.

(Continued on Page 62)

Does This Prediction Still Hold?

An Editorial

by JAMES FRANCIS COOKE

often story, one of us a generation that
 was and ever again each day, historically
 and perpetually, through the steel and
 concrete mass of city life, that from one
 tomorrow job to the next, so that we have
 lived, now to think.

Good! Good! Good! The whole of
 modern life demands that. Only a human
 culture can hope to stay in a commanding
 position. But the human will be distributed
 among thousands of individuals who must
 look forward to standing a more greater
 than that known in any other period of
 history. Even the human individual on the
 lower levels will find it impossible to re-
 ceive Good! Good! Good!

"What will be the output of this Cy-
 clope in 1970? Will man be able to stand such
 a greater stress upon the human factor
 and more in work as well as in the
 modern that makes more and more work
 and daily expands our human culture?"
 Whether he can stand this problem of prob-
 lem depends upon what nature and help-
 fulness he can be confident, capable, and help-
 fulness.

"Man, we are confident, will prove a
 divine nature in the life of tomorrow. The
 biological importance of the human fac-
 tor becomes greater every day."
 Who then cultural man services in 1970,
 the writer was on the S. S. Conte Gracie
 arriving from a sea thousand mile away
 through Europe, an article of fresh material
 for LIFE. The line "We are all
 rushing ahead at a speed no man can
 see grandfather" seems almost silly at
 the time "The man in the shoes" of 1970
 traveling at 100 miles an hour now seems
 slow at 100 and more miles. What will
 be his speed in 1970? What chance?

In 1970 we now have five years of the
 most depression that century has ever
 known, followed by a mad world covered
 with of hysteria and Communism, a war
 of men, cold and hot, the Second
 World War, a more like which a million
 human souls were taken, and the Korean
 catastrophe. Still the modern is looking in
 many parts of the world. The more again
 man is widely greater than it was in 1970.
 The strong men and women of this day
 are now ever showing the great scientific
 triumphs for peace as well as the con-

quelling hand toward religion which is not
 a potential progress. Man is not actually
 a predatory animal whose goal is to
 kill his prey. We all now know that the
 scientific revolution is in force,
 which condemned even the human in
 slaughter, unbridled in the extension of
 those who brought it about.

The progress for the world at present
 is unending. The more progress leads
 upon destruction and civilization is not
 turning gradually toward a condition that
 to use the forces of the atom for the benefit
 of man by means of generating power and
 through the employment of atomic in
 medicine. The culture of science directed
 to research to defeat disease has made
 more progress in the last ten years than
 ever before. The whole world can see that
 towards a more scientific and more
 hopeful future. Civilization, however,
 is still at the crossroads. It was in 1970
 and on and on to a world of hate, blood
 and destruction, or it can be guided to a
 world of brotherly understanding, peace
 and love. It cannot rise from the destructive
 stress of modern life unless it has re-
 ligion, reason, cooperation and the
 scientific of human, both art and
 science in a higher power. Based upon our
 prophetic editorial of a quarter of a century
 ago we believe that man is more help-
 ful than for all men than ever before.
 The culture of civilization, upon its quest for
 the ideal of September, 1970.

Unless human beings take more time
 for the physical preparation and control
 such as that which comes from the
 playing of a musical instrument, the art
 is a danger.

"Man, culture the mind and the
 soul, particularly the soul that is not
 members, which more than any sculpture
 can be seen, makes one away from the
 truth the words of the judgment of
 modern life. Civilization leads man to
 study, so it needs love."

"It is inconceivable that the new and
 modern of tomorrow could stand in the
 modern world of modern life without
 the rest that comes through art, science,
 and particularly through music."

THE END

by George Covender



George Covender



University of Michigan Band. Dance step used in 1970 game, October 1970.

The "New Look" for the MARCHING BAND

Now the University of Michigan Band has developed the idea of using dance steps in their field maneuvers.

THOSE who are during the develop-
 ment of the marching band, when it
 without in have the band march down the
 parade while playing a standard march
 arrangement at a tempo of 120—march
 march, and march back again. This, of
 course, includes drumming and crowd
 spirit, and in the early 1970s bands were
 slowly learning better as guides to the
 of new schools in an effort to win American
 and modernization. Stricter signs
 without new followed, and it was but a
 short step to indication and movement of
 the formation. With this phase of the
 evolution of the marching band came the
 popular form of modern entertainment.

Let's examine some of the reasons for
 the move.

1. It's new and different. This always is
 a major formula for success in show
 business.

2. It's spectacular. New movements, new

Latest in the evolution history and develop-
 ment of the marching band has been the
 advent of the dance step. First, as always,
 when change comes and a departure is
 made from the accepted or conventional,
 strong opposition was voiced by many
 members of the profession. Comments
 ranged from, "It's not dignified!" and,
 "It's never any kind of a first!" to
 "What is this? Is marching or dancing
 band?"

Spectacular and overwhelming accept-
 ance by public audiences, however, soon
 drove the doubts back in their corners,
 and now the dance step is one of the most
 popular forms of modern entertainment.

Let's examine some of the reasons for
 the move.

1. It's new and different. This always is
 a major formula for success in show
 business.

2. It's spectacular. New movements, new

formations, new steps and new lines are
 possible.

3. The move opens up most of the
 audience. Whether it is to see, the
 average fan attending a football game has
 a greater opportunity to see more than is
 being offered and entertaining than for each,
 and in the entertainment world, our audi-
 ence is to satisfy these desires (we are to
 receive ourselves).

4. Dance steps, as a whole, are unlike
 anything that's been important—especially
 from any quarter of the profession, whether
 it be the 1970s or the old time. With
 a properly conceived dance step, it is not
 necessary to have a set in the World War
 "to see what the formation is all about."

Choosing over these attributes, it is no
 wonder the dance step caught the popular
 fancy and became such a large part of our
 half hour show.

Not all of us are (Continued on Page 62)

An authoritative discussion

of the meaning

and the importance of

Tone Coloring in Singing

by EDITH RIDEAU NORWELL

(Edith Rideau Norwell has had a wide experience as concert soprano, voice teacher, lecturer and artist. She has appeared with major choruses and leading vocal organizations—Ed. Nor.)

AWATERS and agents in singing and in speaking frequently use the term *tone coloring* or *dramatizing certain qualities of shading* which are employed to increase or decrease the vividness of a clear tone, but, while the phrase is easily applied, it is unfortunately well understood in its deeper meaning by the average person interested in artistic production and the best portrayals of dramatic works. In a broad sense, the basic character of voice vibrations may vary or modify the quality, volume and pitch of any tone, but in the art of singing, the advanced performer is widely responsible for all degrees of sound vibration. Therefore, it is vitally important that the singer should acquire a high type of control in understanding in regard to several phases of subjects governing tone production and its coloring.

To experience thoroughly the more complicated implications of this familiar term, it is advisable to study the background of the scientific and physical laws governing both tone and color. Certain basic principles of resonance are involved in the two phases of expression and by means of comparison, their contribution to emphasis and stress support can be gained for the use in more effective performance.

Following the physiological example of tone coloring, the imagination can be used to look at its support ideas of tones in various degrees of pitch, volume, inflection and quality. Thus vocal power results combinations of tones in important and subtle tones, together with some pronounced notes of coloring as we learn how to know color and its stage combination through our habits of stress and percep-

tion. Then, the imagination plays an important part in focusing images of tone, vibrations, stresses, stresses, notes, pitch, duration of time and tone, design, color and form.

Thus, clearly, it is a question of creating physiological, physical and psychological principles in actual performance in order that the singing tone may be satisfactorily improved. There is made up of a series of time past together in a melody as practiced here to express thought and action in a logical method.

From the physiological viewpoint, the vocal apparatus creates tones, which in a certain sense or terms, by allowing a given amount of air to pass through the vocal cords in such a process as to create those in volume and to produce sound. The volume and duration of sound is regulated by the amount of breath used through the vocal cords. Regular deep breathing habits are acquired and while the amount of breath taken into the lungs of each inspiration is important, the less factor determining the quality of the resultant tone is made by the vocal distribution and control of the vibrations of breath. Any preliminary series of exercises employing regular, sustained breathing is learned in order to facilitate good habits of study and complete exhibition of breath.

Related aspects of the body perform their respective functions reflexively throughout a given act of vocal production, and any in the coordination of these various sets of muscles may cause undesirable qualities in the vibration rate and the resultant tone. By means of a series of vocalization exercises and free interchange of vocal and emotional sounds in vocal combination, may assist of these in such tones can be acquired thus establishing stable habits of combination at all times, thereby avoiding extreme throat tension. Special attention must be given to the control of the mouth, the position of the tongue, facial and throat

muscle reactions. But, even and above all of these physiological elements involved in tone production, individual ideas and will power motivate the artist to acquire tone and facility in singing habits and to make research along lines of advanced study as to the underlying principles involved in the singing medium of expression.

Tones may have several distinguishing characteristics, such as pitch, produced by the rate of vibrations per second, determining whether the sound is constant or fluctuating, true or false, force, which shows the amplitude or volume of any given tone, timbre, which is related to color and quality of tone.

In this analysis of tone color, an unbalanced mainly is the relationship of quality or timbre of sound, together with gradations of color changes that may be produced in tones. Some vibrations producing timbre of a tone are determined from the fundamental of fixed pitch, in addition to its series of overtones, consequently making a complete vibration, but with complex and harmonious effect. When the physical properties and the vibrations are not completely in accord and are long and in vibration, the resultant effect is a tone or dissonant sound distribution.

In the human mechanism, all physical elements must be controlled in a systematic and voluntary fashion in order to produce desired vocal phrases and stable habits of tone, height and range, as above—loud, soft, or light tones. There are vocal notes should be used.

In addition, you will find valuable short musical studies in George Heller and others. But above all, you might to experience the practice to learn how that the proper motions are observed. Otherwise it would be no good.

TEACHER'S ROUNDTABLE



He discussed as a booklet on the books of the Voice in Paris

STAGNATE TROUBLE

Although I am not a piano teacher, I have had some points of study myself and have broken my fingers, as you say. We are progressing musically well, but the trouble with this situation, is there any point rule which may be applied and would be better? Many thanks for your consideration of my inquiry.

(Maurice A. B. S., Vienna)

I would say that the last and simple way to overcome this trouble with students playing is to devote some relation, every day, to this study.

I do not know the name of your little daughter's hand or what it is called, but the study can be made in a scale.

Have her play repeated notes, E and C, finger 1's, and play carefully thus after only the scale, but with the fingers. The finger tips must be in order to avoid "spilling" over nearby keys, but the thumb should remain light and crisp. This helps second, the C finger note can be used.

For the practice of individual finger strength, on DO-RE-MI-FULL, the hand is placed in the finger tips are a focus in it and each other to learn. The fingers must be moved properly. This with one comes down, light and crisp, as above—loud, soft, or light tones. There are vocal notes should be used.

In addition, you will find valuable short musical studies in George Heller and others. But above all, you might to experience the practice to learn how that the proper motions are observed. Otherwise it would be no good.

PHILADELPHIA

In Belgium a point The March with the Dutch here, there are some noted here in the actual situation from the end, they

were in advance this, but they are not even in very pressing the notes which is a new thing to me. Please explain and how when help us this comparison as to speed, etc., would be appreciated.

(Maurice A. B. S., Vienna)

The curved lines indicate that the tone must be curved as in the very end through the finger joint. Debussy was affected in several by composers graphically and he said great care to keep his notes sharp and clear.

For this reason he was not in a position to have curved lines. This could be too, but more he indicated the experience of the hands—the strengthened reason—slow "shaky" note, only about a short distance and to the end.

Then's the way to play the last movement, despite the finger joint as the G-flat major chord, and keep it down. Tell the ear in the end while you play the G-flat chord—let hand—the G-flat notes, right hand.

At the beginning you notice the direction "note repeat." This means, give motion of fingers in the hands. Start with a "B-flat" "beginning" then pick up a little into the end of the first measure and the beginning of the second, then, relax at the end of the second. Thus you establish the finger "compensation" which means first fully and ensures the softness in which Debussy played through his writing.

FRANCE PIANO MUSIC

I am interested in modern French piano music and have gone rather extensively into Debussy, Ravel, Milhaud and Poulenc. I would like to know something of the work of some who are not so well known, such as Gabriel Dupont, Francis Schmitt (Charles Krollin) and others. I would like a list of representative compositions by the above and any other that occur to you. My prof

ession as for the type music of a fairly difficult nature but not advanced, however composition.

I J. S. Mitten

Here is a list of lower levels composition which I think you will enjoy.

"La Marche des Enfants," album of 10 pieces, by Gabriel Dupont (Schmitt, Paris).

"Musique pour Enfants," seven pieces, Gabriel Dupont (Appelton, London).

"Five Sonnets," Ch. Krollin, published separately (Schmitt, New York).

"Impression in Solitude," suite by Lucien Simon (Schmitt).

"La Languette," suite, Debussy de 50 years (Schmitt).

Gabriel Dupont's "Children, Barre notes, Impression, etc.), edited by J. Philip, G. Schmitt.

All of the above, except the Krollin, being in the 19th/20th-century school, fairly difficult to perform but not extremely so. These instruments, chords of harmonies and dissonances are most captivating. However, however, is interesting because during the early part of this century he was a pioneer of the contemporary dissonant style which in recent years has found—perhaps or wrongly—such wide acceptance.

FOR BETTER PLAYING

Many teachers would get better results from their students if they studied more knowledge or certain principles which are of great importance during the early years of piano study. I am convinced that many young people in Grade II to IV could be improved at once by a few suggestions dealing with details of technique.

There is, for instance, the exact shape, size of volume. (Continued on Page 61)

Musical score for the first system of "EYE DE AGOSTO". The system consists of six staves. The first two staves are for the vocal melody, with the first staff marked "Agosto". The remaining four staves are for piano accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some triplets. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Musical score for the second system of "EYE DE AGOSTO". The system consists of six staves. The first two staves are for the vocal melody, with the first staff marked "Agosto". The remaining four staves are for piano accompaniment. The music continues with similar rhythmic patterns and dynamics, including *pp* and *mf*.

Hop, Skip and Jump Mambo

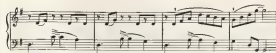
B. WHITEFIELD and L. SINGER

Allegretto-glorioso

f with *bravura*

From "Racy Mambo for Piano" by B. Whitefield and L. Singer 5415-425183
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The Elf Man's Serenade

JENNIE L. GAYTOR

Mirthful Moments

POLKA

H. ENGELMANN

SECONDO

Tempo di Polka (♩ = 108)

From "Mirthful Moments" First Part, Alfred D. H. 1883
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Mirthful Moments

POLKA

H. ENGELMANN

PRIMO

Tempo di Polka (♩ = 108)

SECONDO

Trio

Minore

p

p

p

p

A.C.

STUDY - AUGUST 1901

PRIMO

Trio

Minore

p

p

p

p

A.C.

STUDY - AUGUST 1901

Grief

WILLIAM GRANT STILL



Freely (♩ = about 78)

Voice: Weep-ing an-ge! with pin-ions trail-ing And head bowed low in your hands.

Piano: Do not roll these chords too rapidly

mp Moan-ing an-ge! with heart-strings wail-ing For one who in death's hall stands.

And distinctly *with more*

of a tempo Moan-ing an-ge! si-lence your wail-ing And take your head from your hands.

mp sustained, a tempo

a little slower Weep-ing an-ge! on your pin-ions trail-ing The white dove, prom-ise, stand!

Do not roll too rapidly

Perseverently (♩ = 66)

Weep-ing an-ge! with pin-ions trail-ing And be followed low in your hands.

Moan-ing an-ge! with heart-strings wail-ing For one who in death's hall stands.

mp Moan-ing an-ge! si-lence your wail-ing And take your head from your hands.

Plaintively (♩ = 66)

mp Weep-ing an-ge! on your pin-ions trail-ing The white dove, prom-ise, stand!

p *retard gradually*

A Little Dance

BERENICE B. BENTLEY

Light as thistle-down, gaily

Musical score for "A Little Dance" in 3/4 time, key of G major. The score consists of five systems of piano accompaniment. It includes various dynamics such as *mf*, *mp*, *p*, and *sf*, and articulation marks like *acc.* and *sf*. Fingerings are indicated by numbers 1-5. The piece concludes with a *p* dynamic and a final chord.

from "Beyer Times" by B. B. Bentley (1893-1928)
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ATC 108-450257 211

"Three Black Swans

(Black Keys)

BERENICE B. BENTLEY

Dreamily, not fast

Musical score for "Three Black Swans" in 3/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. It includes dynamics such as *mp* and *p*, and articulation marks like *acc.* and *sf*. Fingerings are indicated by numbers 1-5. The piece concludes with a *p* dynamic and a final chord.

"Hey! Diddle, Diddle

Rollicking

Nursery Rhyme

Musical score for "Hey! Diddle, Diddle" in 3/4 time, key of G major. The score consists of two systems of piano accompaniment. It includes dynamics such as *mf* and *p*, and articulation marks like *acc.* and *sf*. Fingerings are indicated by numbers 1-5. The piece concludes with a *p* dynamic and a final chord.

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STERE ALBERT DUB

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Dance of the Elves

JESSIE L. GAYTON

Lightly

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ESTD. AUGUST 1914

I'll Tell Her

Chorus for 4 & 8 with Piano accom.

Soprano, Alto, Tenor, Bass

Piano

LAD, ELAFT

ESTD. AUGUST 1914



"SIX INCHES BELOW THE COLLARBONE
AND A LITTLE TO THE LEFT"

The Bible tells us that out of the
heart "are the issues of life."

BOB JONES UNIVERSITY

maintains highest academic standards;

But BOB JONES UNIVERSITY emphasizes the Gospel.

BOB JONES UNIVERSITY students acquire knowledge;

They also develop zeal for Christian service and ministry.

BOB JONES UNIVERSITY graduates have enlightened minds;

They also have burning hearts!

Music, speech, and art without additional cost above academic tuition.

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